

# Wiltshire Guild Spinners Weavers and Dyers



## Newsletter March 2019

Registered Charity Number 1168349

## Letter from the Editors



We were saddened by the death of Anne Landers on 18<sup>th</sup> December 2018 but many previous and current Guild members are permanently grateful to her for her skill, kindness and generosity. We have dedicated most of this newsletter to her so that everyone can remember and recognise her wonderful contributions: from the splendid displays in the Guild to the equipment she has donated to us all. We hope that this tribute to her will warm your hearts and inspire your hands.

We wish Colleen a speedy recovery from her eye operation. Erica Staxenius has kindly taken on the Treasurer role and the Committee roles are slightly rearranged. Thank you to Erica for taking on the role.

We look forward to another year of creativity, friendship and inspiration.

*Harriette and Julia*

### Member's Discount

Hanson's Fabric and Craft are under new management and we are no longer able to claim a 10% discount with them. We still have a 10% discount at Frank Herring's and The Spinning Weal in Clevedon. You need to present your current 2018-19 membership card to claim the discount. See me if you don't have an up to date membership card.

*Kathy Davis*

### **Welcome**

A very warm welcome to new member: Jenny French.

We hope that you enjoy learning and sharing new skills with the Guild.

| <a href="#">Wiltshire Guild Website</a>  | <a href="#">National Association website</a> |              |
|--|--|--------------|
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## **West of England Festival of Textiles (WEFT)**

### **What is WEFT?**

Every two years Trowbridge Museum hosts the West of England Festival of Textiles (WEFT). WEFT is a themed exhibition relating to the history of the textile mill where Trowbridge Museum is housed. As a guild we have been involved with WEFT before and we have been invited to do so again in September this year.

### **An invitation to participate at the WEFT**

Some may recall that Hanne Dahl, the museum's curator, came to speak to us last year about the history of the cloth made at Trowbridge Mill. Trowbridge was important from medieval times for cloth production and by the Victorian era there were thousands of spinning looms working to produce fabric. Between 1950-1970 new fabrics were being designed and people like Mary Quant were ordering bespoke cloth for their fashions. Hanne has found many cloth sample books ranging from the 18th Century to 1974.

### **The WEFT theme**

The theme for WEFT this year then, is a modern day interpretation of the cloths produced at Trowbridge Mill. Hanne is inviting us to look at the [cloth samples](#) and use them as an inspiration to make something that is either *handspun or woven* and has a functional use. These items will be exhibited throughout the WEFT. As an example, Dawn has used a weaving pattern from one of the Museum's samples to inspire the creation of a beautiful bath mat ([See June 2018 newsletter](#)). However, you might choose to use the colours to inspire you to create something simple like a cushion cover, a phone case or a book cover for example.

As we have a few guild projects on the go at the moment eg. the Jumper Display Project and the guild's Summer Exhibition, I thought you might consider covering all bases with an exhibit that could be used in either exhibition – just an idea, if you're pushed for time.

### **Who's involved?**

There are other local textile folk involved including Janet Phillips and Catherine Fraser of Bath (both weavers) and it would be fantastic if, as one of the largest guilds in the Southwest, we could be represented.

Additionally, as part of the festival, there is a hands-on day on 14th September where members of the public are invited to have a go at spinning and weaving. Those who volunteer to participate at this day may also sell and promote their own work.

### **When is the WEFT?**

WEFT will take place during the first three weeks of September 2019. However, dates and venue are still to be confirmed. The hands-on day is a fixed date and will be on the 14th Sept. I will be acting as liaison between the guild and the museum and will keep you updated as soon as I hear. I shall also arrange for the samples to be shown to you again, so you can take photos, sketches etc. to use as inspiration. If you're interested in producing an exhibit relating to the theme and/or can help out on the 14th, I'd love to hear from you.

*Kathy Davis*

### **Wiltshire Guild Exhibition at Textile Studios 31st May to 2nd June 2019**

You should all by now have full information from our Secretary and the subcommittee but the brief details are:

**'Made with Pride'** is the title and all members are encouraged to display up to three items they have made which are spun, woven and/or dyed not to sell but demonstrate all skill levels. Beginners section to include items made with less than two years' experience. Items dedicated to the memory and legacy of Anne Lander, one of our founder members who recently died, including flax weaving and her own pieces to be displayed.

No hanging fees but members are welcome to advertise for subsequent commissions and enquiries.

All exhibitors to provide information about biography, inspiration, materials and to provide 'feeleable' samples if possible.

Demonstrators, refreshments and stewards are all needed.

This event ties in with the Steeple Ashton Open Gardens so many visitors are expected.

Please contact Liz McCarron for more information or to offer assistance.

## Anne Lander 1934 –2018

Anne was one of the longest serving members of the Guild. She and her mother started spinning in the 1960's and she quickly became one of the most skilled craftswomen in the Guild.



Anne was born and lived most of her life in Mere. She trained as a nurse, then as an occupational therapist before returning home to help her mother and father when he became blind. She taught spinning and weaving at evening classes in Gillingham, and then had her own group of spinners at her home.

She was unstinting in her mission to spread her knowledge and skills and her belief in the value of craft,

natural fibres and simple design beautifully executed.

Anne often gave talks or demonstrations to the Guild. No one who saw her could forget her beautiful, ethereal rolags and her amazing long draw. On one memorable occasion she agreed to give us a talk and as she had such a quiet voice, she pinned a microphone to her cardigan. "I just need to go to the loo first" she said and disappeared for a few minutes. Unfortunately the microphone was on, and the whole Guild could hear a lot of rustling and water running. She thought it was hilarious when she came out and saw everyone was in hysterics. Who could forget the "How many layers is Anne wearing?" game that we played on one occasion. It was a lot! \*

Anne learned from Rita Beales, who in turn followed in the footsteps of Ethel Mairet, who in turn learned from the Guild and School of Handicraft in Chipping Campden. Anne's skill was a direct link to the Arts and Crafts Movement. Her work is in the Whitworth Museum and in the Craft Study Centre at the University of Creative Art at Farnham. If anyone has a copy of *The Craft of Hand Spinning* by Eileen Chadwick, Anne is in several of the photographs.

Anne loved the Guild and did all she could to support it. Although she couldn't attend for the last few years, I always kept her up to date with what was going on and she was pleased to hear that her skill and knowledge were being passed on. Her greatest legacy is the number of people that have learnt and been inspired by her.

*Lesley Greaves*

*\*Eds. The answer to how many items of clothing Anne wore in winter was 23. Have a look on page 23 of the [March 2013](#) newsletter*

### ***Bell ringing at Mere church***



*Beryl went to Anne's funeral and told us more about it.*

*She is an experienced bell ringer and enjoyed hearing the rounds of bells rung by the Mere bell ringers.*

*As she was leaving she popped into the tower and found she knew a couple of them, one of whom was having trouble bringing down one of the very heavy bells.*

*Beryl was delighted to help and rang some rounds herself. On chatting to them she realised that Anne was well known to them and the lady vicar explained how she had often talked and prayed with Anne during her illness. Beryl felt that this ensured that the funeral was exactly as Anne would have liked it, including the beautiful white felted wool coffin.*

*She said: "Anne was a very gentle kind lady with such attention to detail in her work. Her wonderful white fleece coffin was very uplifting on such a sad day."*

## Memories of Anne: Extracts from her eulogy by her cousin



Anne had 7 cousins and their memories as well as those of her friends in Mere all describe Anne as *kind, caring, patient, perfectionist, painstaking, talented, unassuming ... and 'the kindest lady you could know'*. These memories along with her own articles and poems all build a picture of a wonderful life.

She loved Mere and lived here most of her life. Goodbyes were said to her in the same church where she was baptized on 2<sup>nd</sup> September 1934. Sadly her death brings to an end the involvement of Landers in Mere: an involvement which can be traced back in the Parish Records to 1585. At that time it is recorded that Peter Lander *'held 1 tenement which had in it flower meadows, the little meadow, the water meadow and the little meadow by the lane'*. As one cousin Michael remarked: *'Plenty of room there for sheep'*.

Anne grew up at Lordsmead House. Her father, Cuth, later became blind but despite very limited sight this did not stop him and his wife Betty from running a smallholding, keeping and milking a small herd of cows and even having a milk round. There were fields round the house and the river flowed along the bottom of the garden.

Anne was always fond of animals and all had names: Jasmine the goat, George the swan and Gorgeous Gussy the goose (after a Wimbledon tennis player famous for her short skirt). With Ponty, her Airedale terrier, she delighted in sitting on his back to ride round the garden and over the years were also at least 5 cats. In the fields were named sheep and we remember Anne hand feeding some of her lambs in the sitting room at Lordsmead. Her dad had created a pen in the room with a tarpaulin and straw over the carpet: not just so the lambs could be fed but so that the sheep could be brought in from the fields to give birth: love and care of animals at Lordsmead ran deep. In 1941 evacuees came from London and for Ann the most exciting time was when her young cousins Michael and Tony came from Plymouth and stayed for over 6 months because a bomb had hit their home.

On leaving school Anne wanted to be a nurse and trained at St Thomas's, London, qualifying in 1956 and staying for about 5 years. She moved from there to the Royal Albert Hospital in Plymouth where her grandfather had been a highly respected surgeon and where a ward was named after him. For a while Nurse Lander nursed on the Charles Lander ward. After Anne was promoted she found that she disliked intensely managing others so left nursing and did an Occupational Therapy course in Exeter where she was sent one day to visit 2 elderly ladies. This visit had a profound effect on her because the ladies were spinning and Anne was fascinated.

She was always very close to her parents and in the 60's returned to Mere so she could help them. One day, shopping in Dorchester, she saw a spinning wheel in a shop window. The feeling of excitement that she had had on that visit to the old ladies in Exeter with their spinning wheel came flooding back and she spent fourteen pounds and ten pence on it. So, over the next 50 plus years, she went from being a complete beginner to becoming a highly accomplished, respected and admired spinner and weaver. Anne determined from the outset to ensure that everything she worked with was natural. She had her own (named) sheep, so she spun their wool, dyed it with dyes that often came from plants she grew before weaving beautiful objects including skirts (over 33 as she said in one of her poems), rugs, stoles and even her curtains.

After Anne's parents died she moved to 2 Church Street. She loved this house surrounded by so many friends. Fond family memories include games folding paper napkins into water lilies, braiding cord with a cardboard disc, board games, hilarious card games, a strange game interlinking drinking straws and table tennis in the attic.

Many have become very skilled thanks to Anne's teaching. She enjoyed helping others to develop the same love of spinning and weaving that she had and for years on Monday nights a Spinners Group met at Anne's house. Apparently, when spinning and following Anne's instructions, she would often read poems to them. Much to their surprise on a particularly cold night she broke the calm and peaceful evening by insisting on everyone going into the garden with her to look into the night sky to see the Russian Space Station, Mir. The name had caught Anne's attention as it translated into English as 'peace' and 'village'.

Anne would often go to Kilmington School where her friend Mavis was headteacher and kept 2 sheep in the field by the school. Anne would take her spinning wheel to the school and, using wool from the sheep, let the children spin. As well as being a leading member of the Wiltshire Guild of Spinners, Weavers and Dyers, for a number of years she gave master classes and ran workshops at national craft and textile festivals. She was very generous in sharing her knowledge and passing on her many skills and was delighted when Mere Museum held an exhibition a few years ago devoted to her work allowing many of us to marvel at her expertise.

Her work has also been recognized nationally: The Victoria and Albert Museum said her work *'displays an extremely high standard of craftsmanship'* and a number of her pieces are now held by the internationally famous Whitworth Gallery in Manchester. Last year the gallery had over half a million visitors and the senior curator there wrote this to Anne after receiving her pieces:

*Dear Anne,*

*I have got your beautiful weaving out on the table in front of me. We have many industrial textiles in our collection: they are all about the speedy and new and exact reproduction. Your work is all about the opposite. What delights me about your weaving is the relationship you have had with the fibre from sheep to spindle to loom. The time spent on each characterful individual item is awe inspiring.*

*What we don't have much of at the Whitworth is time! It is good for our souls to sit with your textiles and slow down for a moment. I think this is the experience our visitors will have with them for centuries to come.*

*With the kindest regards, Dominique Hayse-Moore, Senior Curator.*

Reminders of Anne: when crossing Westminster Bridge in London we remember her hate/hate relationship with her dentures hilariously described in her poem *'The story of my teeth'*. We loved to visit Anne but age, health, distance and work demands meant that was not very frequent but we knew Anne was content and happy surrounded and supported by so many good friends in and around Mere. In particular Jean who was such a marvelous help to Anne over many years.

I have mentioned Anne and sheep because they were such a feature of her life and she lies with us today in a woolen coffin made by a specialist Yorkshire firm using the fleece of 3 sheep, so today when we celebrate the life and remarkable skill and expertise of Anne she is here literally surrounded by sheep. As we say goodbye to Anne I have an uplifting image that has helped and comforted me since her death which I want to share with you. Anne was cared for at home in her final weeks by Tina and her colleagues. Their care was outstanding. Thank you. Tina was with Anne when she left this world and when she phoned to break the news she added *'Anne will be now with her mum and dad and surrounded by a flock of sheep'*. We can all hope as we say goodbye to Anne that that is indeed the case because it should mean there will be lots and lots of Spinning and Weaving for her to do.



## The Story of my Teeth

My teeth are getting less  
And when I smile they look a mess  
My dentist says they are dwindling fast  
And they really will not last  
It's many years since the first ones had to go  
There was no room for them to grow, they were the wisdoms, that was so  
My mouth was rather small and once again four more were whisked away  
to be ready for a plate one day  
When the plate arrived and every time I bit  
I just knew it did not fit  
Standing on Westminster Bridge one day  
I heard a voice say  
'Throw them in the Thames and see them float away'.  
I did that very thing  
Freedom now prevailed and I could sing  
It wasn't long before the second plate was made  
It was another dentist in the trade  
Alas I could not get them in  
Nor could I get them out  
I stood on the bridge at Lordsmead  
And watched the trout swimming in the weed  
so over the waterfall my teeth went at speed  
to join the trout in the weed  
There was a third lot  
And their disappearance I know not as I have quite forgot

*Anne Lander*

*Eds. Anne must have got used to her false teeth in the end as these rather [lovely photos](#) which are online with other work by Yeshen Venema show Anne to be the very serene and charming lady that we all knew and loved and to our knowledge never complained about her teeth.*

## MEMORIES OF GROWING UP IN MERE

### EVACUEES DURING THE WAR

In 1941 when I was seven years old, and living at Lordsmead, we took in evacuees from London. These are some of my memories of that time.

I remember an elderly couple called Mr. and Mrs. Cookson. They were the first we had and they arrived with their pet pigeon in its cage, together with a little Pekingese dog whose name I can't remember.

The pigeon was let out to fly round the room on occasions, but I was not sure if it was house trained! I took the little Pekingese out in my doll's pram, but when we met other dogs there was a great to-do of barking, so I soon gave up on that idea.

Every evening we could hear noises which we believed was the Cooksons skipping. This was proved right when they went through the floor boards! My father had to mend them. I was rather naughty as I put rude notes under their door and got ticked off.

The Cooksons were joined by Mr. and Mrs. Church who had another room in the house. Mr. Church was a Bank Manager and every morning he walked up the meads to Lloyds Bank to work. Mrs. Church was a very pretty lady and one day their son, Robin, came to visit. He was in the RAF and dressed in his uniform looking so handsome, I immediately fell for him. Alas he had a fiancé in Belgium! After all, I was only seven.

Mrs. Church showed me some beautiful embroidery which Robin's fiancé had done. Both families were able to do their own cooking in our very large scullery which was adapted for them to use.

When the Cooksons left we had a very expectant mum, but she was not with us for many days. At that time there was a baby clinic in Mere in the Lecture Hall run by a Mrs. Glasier. I had to help my mother to weigh the babies, but I am afraid I didn't think much of that idea.

Next we had a school in one of our upstairs bedrooms. A school mistress with her two children came from London to Mere. They stayed with a family in Ivymead. She had the most unfortunate name of Mrs. Uren (at least I thought so). I remember her daughter was called Gloria, but I can't remember the name of her son, Gloria's brother.

Mrs. Uren was a very nice teacher, not at all fierce like some. We went for nature walks and picked a flower to take home and then draw.

My father put up a bar for us to turn somersaults over and also a swing. I can't remember how long we had the school.

Then came the time when we had relations to stay with us. My father's brother was a Doctor in Plymouth and his two sons, Michael and Tony, and their mother came to live with us because of all the bombing in Plymouth. In fact, their own house called Woodlands was bombed.

Uncle stayed in Plymouth where he was working in the hospital. My two cousins and I had great fun boating on the river and cooking midnight feasts on the Bunsen burner in Dad's workshop. All three of us went to Gillingham school where Mr. Perks was the headmaster.

The next people were Ivy and Jane Phillot who stayed with Ada Hooper in Pettridge Lane. They had been evacuated from London. Jane and I used to play on top of the chicken house and one day my teddy bear, who was called Wee William, fell off the roof and landed head first into a tin of creosote. We tried washing him in the river, but he was no good after that.

My father was allotted several Land Girls to help on the farm, but he didn't know what to do with them as they didn't want to milk cows by hand, especially at 5 am in the morning which is when Dad got up to do the milking. Of course, they had to be milked again in the afternoon. Even when the cows had dwindled from 20 to 4 in number, Dad still got up at 5am to do the milking. So Gentle, Maggie, Daisy and Buttercup were the only ones remaining and, of course, pets by then.

However, the Land Girls did pick all the cider apples for us!

### SOLDIERS

There were quite a number of soldiers billeted in the factory at Lordsmead and one of them always marched up and down the lane in his hobnail boots every night. This kept my parents awake so my father asked if he could possibly walk on the grass instead. One Polish Officer used to come and play chess with my father.

Our Vicar at the time was the Rev. Johnson and he and my father did A.R.P duty together in the building behind the Ship Inn. Needless to say they played chess all night!

### MY PARENTS AND OTHER ANIMALS!

My father, being nearly blind, could find his way home by listening to the water in the drain running into the river at the bottom of Pettridge Lane, so he knew when to turn up the lane to Lordsmead.

In order for my father to get the cows in to be milked, cow bells were tried, but the neighbours complained about the noise - so they had to be abandoned. My father found it was very quiet at 5am and he could hear the cows munching the grass. He took hold of the tail of one of them and led it out of the field – the others following, of course, as they knew there was some nice hay waiting in the cow stall.

At the second milking it was a case of calling "Co-op" which was short for "Come Up".

We had an Austin 7 which my mother had learnt to drive on Manor Road. She never took a test and she never drove more than 30 mph. We used it to visit my grandparents at Maiden Newton every Sunday and I shared the back seat with Ponty our Airedale dog who took up more than half the seat. He was a lovely dog and always slept with the cows in their stall at night. I have a photo of my father mounted on our horse Topsy with Ponty sitting just in front of the saddle. I wondered – "who did the steering?" – I think it must have been the horse!

Driving to Maiden Newton we went via Yeovil and saw the barrage balloons and I always wondered what they were for.

My mother was always on the ball, listening for the cow that was bulling. She identified which one was bellowing its head off and this meant a long walk for me going out to West Lane for the bull. My father led the cow and I walked behind. I think the cow knew where she was going. I always waited outside as I was too frightened of the bull who was in the yard.

The day came when I was invited to watch a calf being born. There was a knot-hole in the loose box door which I could peep through. I could see the front legs of the calf coming and wondered why the cow remained standing, because there was such a long drop to the concrete floor. Apparently this was quite normal as the cows always stood up to calve.

My mother and I were in the kitchen when we heard a strange noise in the house. Two heifers had walked into the house through the side door, down the hall and out of the front door!

On another occasion our big gates, which my grandfather had made, were left open and Mr. Standerwick's cows came in and stampeded round the house. Mum said we had better go upstairs!

We also had goats – they belonged to an Aunt who lived in the Red House on Pettridge Lane. She led them down the road to us for Dad to milk every day. They were often tethered in our garden. I remember Jasmine, a white goat with tassels, which fascinated me and Cherry a kid. I used to go on the seesaw with Cherry. She liked eating the damson leaves when she went up in the air. She certainly had the best of it as I remained down on the ground, being heavier than her.

Then there was Gussey, our goose who was named after Gorgeous Gussie the famous tennis player who was at Wimbledon that year. Gussey would sit on the grass outside Dad's workshop and tuck her beak under her feathers and snore – was she having a bad dream? War time or not, I was never going to eat Gussey for our Christmas dinner or any of the half pig hanging in the attic. The endless bottling of plums, damsons and apples and canning of tomatoes were all part of my memories of the war.

### BOARDING SCHOOL

I went to boarding school in Blandford in 1943 when I was nine years old. I was always hungry and it was never bread, butter AND jam, but bread and butter OR bread and jam. At home when I was sent down Mill Lane to get bread, usually half the crust was gone by the time I got home!

We used to climb the trees to look over the fence and watch the soldiers and the tanks going by as the school was near the camp at Blandford.

When I was eleven I was moved to boarding school in Bournemouth.

### AUNT PEG

Aunt Peg came to stay with us – she was from north London. She was really a cousin of my father's. Her mother came too for a short holiday. She was known as Aunt Maud and seemed a very elderly lady to me. She wanted to walk up Castle Hill so the three of us started off. At that time there were no steps or rails to hold on to and it was so slippery: you can guess what happened. We were all three flat on the ground in the mud! Aunt Peg and I managed to get up amid much laughter but we couldn't get Aunt Maud upright. There was nothing for it, but to roll her down the hill which is what we did – but at least it wasn't from the top!

Aunt Peg was a great help to my mother whose health was suffering at this time. Later, when I was a teenager, Aunt Peg invited me to stay in London during my summer holidays. She took me to all the museums, art galleries and famous buildings like Madame Tussauds and the Tower of London. She also took me to the lovely shop, Liberty's of London. She loved materials and was a great dressmaker and I believe some of this rubbed off on me.

My first trip to London was the funniest and the one I will never forget. Aunt Peg met the train at Waterloo Station. The button on her French knickers had just come off, so the only thing she could do was to step out of them and put them in her handbag! It was such a windy day and she had planned to take me on a river trip to Tower Bridge. Our laughter never ceased! Oh, for that safety pin which to this day I always carry on me somewhere!

*Anne Lander*

20<sup>th</sup> February 2016

### **Art, Craft and Industry – Threads**

Anne's coffin was made by [A W Hainsworth](#) who make a variety of products from clothing to felt for pianos and snooker tables, furniture and innovative heat and flame resistant fabrics. Their website is very informative and



explains that they were pleased to help sponsor the *2016 Yorkshire Year of Textiles*. Poets, musicians, dancers and artists collaborated on a year long project and the final event was a dance called [Thread](#) ; a fusion of South Asian classical dancing and Yorkshire clog dancing. The 20 minute video

on the link has a few minutes of explanation of how the artists created the final piece. The starting point for inspiration was this sculpture, *The Levitating Woman* designed by Quentin Bell (the son of Clive and Vanessa Bell). It was produced in fibre glass by the civil engineering department of Leeds University at the suggestion of Stanley Burton. The project demonstrates that art, craft, technology, science and industry are connected by threads of ideas and expertise.

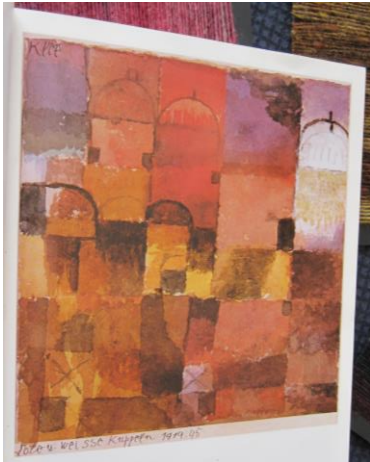
If you are ever in Leeds then do go to [The Stanley & Audrey Burton Gallery](#) as you will find an eclectic mix of art which is sure to inspire.

*Julia*

## Anne Lander's colour workshop



A few years ago a few of us were lucky enough to enjoy Anne's colour workshop at her home.



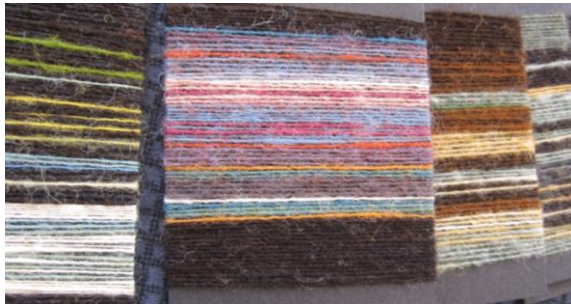
She started by explaining the colour wheel and went on to show us the inspiration for her beautiful hand-spun, naturally dyed and hand-woven rug.

This Paul Klee picture was her starting point.

She explained how she makes colour wraps from inspirational pictures and natural objects.



We had a go with images we chose from her stock of National Geographic magazines.



She showed us round her “totally textile themed” house and we were stunned by her display of bobbins, racks of naturally dyed yarn in the loft room and her looms. While we enjoyed a shared lunch in her kitchen she described how she had spun the wool, designed and woven her kitchen curtains, hung double for extra warmth. Her house had no central heating but a very cosy AGA in the kitchen and I remember her describing how, during the very cold winter about seven years ago, she moved to sleep in her kitchen, on the bespoke bench she had previously commissioned.





She sent us home with our wraps, pictures and a bundle (wrapped in muslin) of her naturally dyed yarns and wool for us to use in future projects. I still have some but have often been grateful to find exactly what I need in that bundle.

Thank you, Anne, for sharing your knowledge.

*Harriette*

### **Raffle for Anne Lander's Shawl**



Anne's cousin, John, donated a hand-spun, hand-woven shawl to the Guild. It is a beautiful soft Soay fleece and of course superbly spun and woven by Anne.

After some discussion at the last Guild meeting it was decided to raffle it for Guild funds.

We didn't think Anne would like it sitting in a box and it would be very difficult to put a price on it.

The tickets will be £1.00 each available to Guild Members only at Guild meetings or if you can't get there then please ask a Guild friend or contact a committee member to buy one for you. The draw will be at the June Guild meeting.

Good luck everyone!



### **Staying in touch**

One of the things that make our Guild successful is that there is so much on offer and a wonderful space to carry out our activities. Much of this happens because of the dedication, commitment and willingness of the members to volunteer, give their time and share their love of textiles and crafts.

With over 90 members and a busy programme it's good to know how to keep up with all that's going on. The following are ways you can keep informed of what is going on at guild:

[Our Website](#) where you can find:

- Our annual programme of activities.
- The guild newsletter, which along with a variety of interesting articles and pictures also has the contact details and roles of the committee members.
- Information about courses for spinning and weaving and the link to [Anne Lander's](#) wonderful handwritten and illustrated notebooks.
- Details, dates and programmes for our various textile and craft groups.

If you do not use the internet a paper copy of the newsletter can be requested from Harriette or Julia for a small fee to cover printing costs.

### **Email & correspondence**

If you are on email a reminder email is sent to members before the monthly Guild day about events for that day. Emails are also sent in the case of important changes at Guild and a letter is sent to those who do not use email.

### **Social Media**

We have our own 'closed' Facebook page where you can share your projects, ask questions and post textile related items and events with other guild members. If you've not yet signed up, go to Wiltshire Guild of Spinners, Weavers and Dyers on Facebook and request to join.

## Notice board & notices

Check on our notice boards - programmes for the textile and craft groups are pinned on the large notice board in studio 2. An unratified copy of the latest committee meeting minutes is put on notice boards in studios 2 and 3.

At the monthly Guild day notices are read to inform members and share ideas or thoughts on any latest developments/activities.

## Other ways

You can approach or contact any committee member in person, by phone or email to discuss any matters or ideas you have.

With all these different ways you can keep up to date with developments at Guild, we hope that you feel the information is accessible to you.

If you have suggestions, or ideas please do feel able to share.

*Kathy Davis*

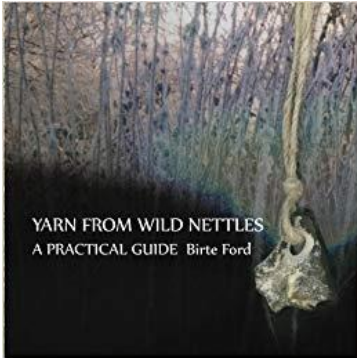
## Weaving Hint



For those of us who happily weave away, then wonder how far they have got, there is a solution: the Sales Table had a pile of coloured plastic row markers donated. These have been packed into bags and are for sale. Attach them at intervals to your selvedge so you can keep track of where you are (you could also use small safety pins if you have a collection).

*Eds. I am sure that most of us could use some metaphorical weaving markers in quite a lot of circumstances! The cross over between what is a good idea in craft and life is always present.*

## Wild Nettles: A practical guide by Birte Ford



Online review:” Birte Ford began experimenting with nettles in the 1990s when she moved to Scotland.

In her quest to find the simplest way to get spinnable fibres from nettles, she has experimented with dew and water retting, the two traditional methods for retting flax and hemp. While both these methods work well for nettles, Birte found a simpler method for a cold northern European climate, which

she termed root retting. This book is about her work with wild nettles and her results.

Describes the taxonomy of nettles, excellent photographs of process and samples, includes translations and results of her research in Northern climes as she found that, living in Scotland, she needed different ways of retting and drying nettles to those used in more southerly latitudes”.

A very informative book lent to me by a member of Warmley Weavers who is researching how ancient people processed fibres before hackles, carders and even iron were available!

Available for around £10 from various online sources and well worth getting if you want to make contact with your ancient fibre entity or are interested in historical re-enactment.

Harriette

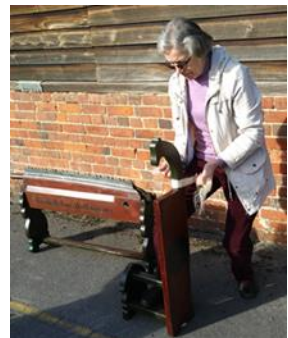
*Eds. Birte has a [holiday cottage](#) in Perthshire and with persuasion, will give a demonstration whilst visitors are there.*

*Julia*

### Flax Tools

I was kindly given these by some German friends and Anne immediately recognised how they should be used. They are really now for display only, but I’m happy to lend them for an exhibition if needed. The writing says: Eliesabeth Rees Wollmar 1918. A real antique!

Harriette



## Bristol Crocodile

Harriette and I profess to have a dislike of yarn bombing; I am such a slow knitter that I cannot see the sense in making something that does not serve a useful purpose and hate to see good yarn dangling from trees or fences in all weathers. However, I am more often than not reminded that partaking in craft activities serves more of a purpose than making garments and if the end result is whimsical and the making gives pleasure then that is all that matters.



Does anyone remember the story of the Bristol Crocodile? It caused quite a stir in the local press; someone saw what they thought to be a crocodile in the River Severn and the story ran for weeks in the local press.

The group that created [Briswol](#) which was a knitted model of Bristol, made a huge textile crocodile to commemorate the story. The model was exhibited in the M Shed and featured in [Simply Crochet](#). Vicky Harrison leads the

group [Crafting in the City](#) which brings the community together on craft based projects.

Oddly, even though I live near Bristol, I first saw the Bristol Crocodile in a tweet by [The Knit Hacker](#) (Where Art and Yarn Hook up); a blog based in New York which well worth reading.

Danielle has the ability to find all manner of wonderful woolly stories and she found [this story](#) about our very own Banksy inspiring creations all over the world.

I may yet be persuaded to change my views on yarn bombing!

*Julia*

*PS Briswol will be on display in October at the Shepton Mallet Showground. Details will be put in the September Newsletter.*



## Anni Albers – Tate Modern, ended January 2019

This exhibition was “a long overdue recognition of [Anni Albers's](#) pivotal contribution to modern art and design. It was the first major exhibition of her work in the UK. As a female student at the radical Bauhaus art school, Albers was discouraged from taking up certain classes. She enrolled in the weaving workshop and made textiles her key form of expression. She inspired and was inspired by her artist contemporaries, among them her teacher, Paul Klee, and her husband, Josef Albers. Leaving Germany in 1933 and moving to the US enabled her to explore and develop her work over a long and productive life”.

Starting and ending with looms this beautiful exhibition illuminated the artist's creative process and her engagement with art, architecture and design. I discovered how Albers has been a profound influence on artists around the world with the display of many objects, samples and the textiles she designed for mass production, as well as her later prints and drawings. I was constantly trying to work out how she actually produced many of the pieces and found many resonances with textiles from my (1950s onwards) childhood.



At the heart of the exhibition was an exploration of Albers's seminal publication *On Weaving* 1965 and the wide source material she gathered together to create the book. The updated book is available online for about £25 and the exhibition catalogue for £20 from the Tate Modern.

*Harriette*

*Eds. See this you [tube link](#) for an excellent video about “How to Weave Like Anni Albers”*

## **Anne Lander's Manifesto (from her 2015 Mere exhibition)**

In her own (slightly edited!) words;

"Once I had learned to spin I could see and feel how different hand-spun textiles were from machine-spun ones. There was texture in them and that's what I wanted to explore. I did not want to use anything that was half-done for me: I wanted to be in charge myself from the beginning.

All articles I have ever made are hand-woven and made entirely from my own hand-spun threads. When starting a new piece of work, I first choose the raw materials to be used: wool, silk or flax. Then I decide on the method of spinning, using a wheel or working just the raw materials and a spindle; choosing to spin threads with a Z-twist or S-twist. Before beginning to weave my hand-spun threads, I plan the vertical threads (the warp) and the horizontal threads (the weft). I was never confused by using complicated patterns which in fact are best for perfectly even threads. I mostly use a plain weave as this lends itself to an inlay design which is a means of adding extra weft threads to make a pattern in the vertical (warp) and the horizontal (weft) threads.

I like to make useful articles that can be worn and felt."

### **Simple Christmas Garland**



Anne made use of even the smallest amount of yarn: her Christmas necklace was made of oblong knitted strips sewn together in rings to make a garland. Hand-spun and naturally dyed, of course!

It would be lovely if we could all make one to wear at our next Christmas party and quietly remember the simple joys that delighted Anne.

## Anne Lander's Michelin effect Wrist Warmers



Double Knitting wool  
4mm needles (two straight)  
Tapestry needle to join

Cast on very loosely (into front of stitch only) 36 sts.

Knit 4 row alternating stocking stitch  
(1 row knit, 1 row pearl 2x then 1 pearl, 1 knit 2x) to make 8 ridges.

Cast off very loosely.

Seam carefully together to flatten out slightly, so that ridges extend up your arm a little. These wrist warmers are a treat because the stitch is simple and the concertina effect makes them really warm and comfortable.

### Plea for a lost pattern

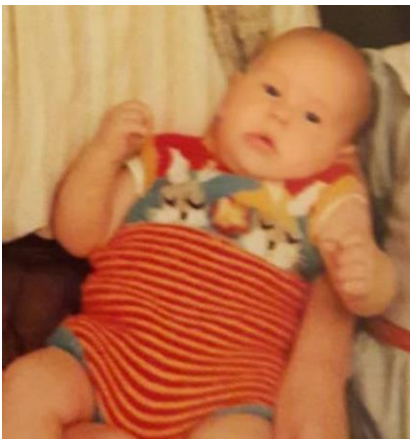
Does anyone have the instructions for this little romper suit?

I made it in 1985. I am sure it was in a booklet by Robin Yarns.

Unfortunately, although I hoard lots of old patterns, I know I have lost this one and the company do not have it in their archives. It is not even available on Ravelry or eBay.

My son is now 6ft 5ins tall and is a dad.

He would like a version of this suit for his little boy.



Please email me if you can help.

[juliashahin@blueyonder.co.uk](mailto:juliashahin@blueyonder.co.uk)

*Julia*

## What's On

|   |   |  |
|---|---|--|
| <p><b>21-23 March 2019</b><br/> <a href="#"><u>Edinburgh Yarn Festival</u></a><br/>         Edinburgh Corn Exchange,<br/>         11 New Market Road,<br/>         Edinburgh, EH14 1RJ</p>                                    |    |  |
| <p><b>6-7 April</b><br/> <a href="#"><u>Spring into Wool</u></a><br/>         RHS Garden Rosemoor<br/>         Great Torrington<br/>         Devon EX38 8PH</p>   |    |  |
| <p><b>13<sup>th</sup> April</b><br/> <a href="#"><u>World Textile Day</u></a><br/>         East Horsley near Leatherhead</p>  | <p>11 am PRESENTATION: <i>Talking Textiles</i> with Jennifer Hughes – Asian textiles expert and collector, teacher, embroiderer, weaver and dyer.</p> |  |
| <p><b>27<sup>th</sup> – 28<sup>th</sup> April</b><br/> <a href="#"><u>Wonderwool Wales</u></a><br/>         Royal Welsh Showground<br/>         Builth Wells, Powys<br/> <i>Raising funds for The Wales Air Ambulance</i></p> |   | <p>If you would like to knit a helicopter for auction or sale in The Wales Air Ambulance shops click <a href="#"><u>here</u></a> for the link to the pattern</p> |
| <p><b>11<sup>th</sup> -12<sup>th</sup> May</b><br/> <a href="#"><u>Buxton Wool Gathering</u></a><br/>         Buxton Pavilion Gardens<br/>         Derbyshire</p>   |    |  |
| <p><b>28<sup>th</sup> – 29<sup>th</sup> June</b><br/> <a href="#"><u>Woolfest Cumbria</u></a></p>   |    |  |

| <b><u>Guild Roles</u></b>                             |  |              |
|---|--|--------------|
| <b>Chair</b>  | Valerie Laverick   | 01380 870432 |
|   | <a href="mailto:valerielaverick@hotmail.com">valerielaverick@hotmail.com</a>   |              |
| <b>Vice Chair</b>                                     | Beryl Francis  | 01380 870524 |
|   | <a href="mailto:badgersberyl@icloud.com">badgersberyl@icloud.com</a>           |              |
| <b>Secretary</b>                                      | Liz McCarron Heal  | 07871 101670 |
|   | <a href="mailto:secretarywiltsswd@gmail.com">secretarywiltsswd@gmail.com</a>   |              |
| <b>Membership Secretary</b>                           | Kathy Davis  | 01380 739609 |
|   | <a href="mailto:kathy-d@hotmail.co.uk">kathy-d@hotmail.co.uk</a>               |              |
| <b>Treasurer</b>                                      | Erica Staxenius  |              |
|   | <a href="mailto:ericastaxenius@live.co.uk">ericastaxenius@live.co.uk</a>       |              |
| <b>Health and Safety</b>                              | Sue Vince  | 01380 870186 |
| <b>Minutes Secretary</b>                              | <a href="mailto:sue_vince@btinternet.com">sue_vince@btinternet.com</a>         |              |
| <b>Programme Secretary</b>                            | Margaret Holden  | 01380 871929 |
|   | <a href="mailto:holdenjandm@aol.com">holdenjandm@aol.com</a>                   |              |
| <b>Demonstrations</b>                                 | Karen Skeates  | 07421812360  |
|   | <a href="mailto:karenskeates@tinyworld.co.uk">karenskeates@tinyworld.co.uk</a> |              |
| <b>Hundred Club and Assistant Programme Secretary</b> | Anne Reddan  | 01225 975041 |
|   | <a href="mailto:annereddan@outlook.com">annereddan@outlook.com</a>             |              |
| <b>Fundraising sub-committee</b>                      | Sarah Bond   | 01793 525016 |
|   | <a href="mailto:14durnsford@gmail.com">14durnsford@gmail.com</a>               |              |
| <b>Committee Member</b>                               | Colleen Russell  | 01380 828758 |
|   | <a href="mailto:crussell@btinternet.com">crussell@btinternet.com</a>           |              |

### **Member's Roles**

|                                    |  |
|------------------------------------|--|
| <b>Sales Table</b>                 | Margaret Laurence, Sarah Bond and Judy Lane <a href="mailto:jlcoasters@gmail.com">jlcoasters@gmail.com</a> |
| <b>Weaving Co-ordinator</b>        | Dawn Thompson  |
|                                    | <a href="mailto:thompsondawn@btinternet.com">thompsondawn@btinternet.com</a>                               |
| <b>Library</b>                     | Val Lenaerts   |
| <b>Health and Safety assistant</b> | Rachel Berger  |
| <b>Fund Raising</b>                | Joanna Goodfellow  |
| <b>Website</b>                     | Lesley Greaves   |